

6-14-1972

Henri Temianka Correspondence; (kent)

Peter Kent

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Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Peter Kent, June 14, 1972, culture, virtuosity in musical performance, violinist, chamber music, camaraderie, music education, Smith, Gregg, musical recordings, discontent, health and sickness, cold weather

Dear Mr Jemianka

June 14, '72

Hi Here's a long overdue greeting from a student of yours. I'm home in Apple Valley during June until I return to the Music Academy in Santa Barbara in July.

I spent my first year in Baltimore straightening out problems with technique doing lots of Bach, Dvorak and Paganini.

Last year I made a happy return to some music. I was coached in chamber music by Berl Senofsky, Larry Lesser and Leon Fleisher and performed the Schumann Piano Quintet, a Brahms piano quartet, the Haydn "Quinten" quartet, and the Mendelssohn quartet op 44 #2 at the Peabody institute as well as a performance at the Baltimore Museum of Art. I studied the Mozart Sonata K 526, Handel D major Sonata, Prokofieff D minor sonata and the Tchaikovsky concerto, although I only performed the Prokofieff sonata and Bach G minor ^{solo} Sonata.

2
With Gregg Smith I have made two recordings which are due to come out in September on Vox or Turnabout.

One is a Meyer piece for 4 solo voices, solo violin, chorus and orchestra. The second is a Schütz piece for 4 solo voices, chorus, 4 violins, cello, and Brass. Although the Meyer solos are good, I am especially pleased with the Schütz and hope you can hear it. I hope to send you a copy.

That's about all I've done on violin so far. I am now working on the Sibelius concerti as well as Paganini #s 5, 8, 9, and 17. I am auditioning to play the Sibelius this summer with the Music Academy Orchestra. If that is successful I plan to enter the Y.M.F. competition next summer.

Living in Baltimore is dull at best. It is a dirty with lots of soot in the air and ~~the~~ lots of old drunks spitting on the sidewalks. Everything is built out of Bricks. ^{old} Red sooty loricks and dirty marbled staircases, although the city is developing a more durable rock — with wings. They can almost fly now.

My first year there I was generally unprepared for the cold.

The Baltimore symphony is plagued with intonation problems and only fair woodwinds and Brass. The Peabody has excellent strings because of its string faculty but the woodwinds and Brass are worse than the Baltimore symphony's. Some of Leon Fleisher's piano students are exciting to play with. Baltimore ^{city} is one of those cities to be avoided. The suburbs are beautiful and the countryside is ~~the~~ green and lush. Fall is my favorite season because of the mellow colors of the countryside.

Sorry I have not written sooner but there was little to write about. Your training has been so valuable to me and your profound musicianship has always been an inspiration to me. I hope to see or hear you soon,

With warm greetings,

Peter Kent

[[Nick Dante 1/23/18]]

[[Henri Temianka Correspondence
Peter Kent
Letter #4]]

[[Page 1 – Letter]]

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[[Page 2 – Letter]]

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[[Page 3 – Letter]]

3

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